

STAGE MANAGER'S GUIDE

LAND O' COTTON

Complete Minstrel Show

Optional Part-Chorus or Unison

Dialogue by

ARTHUR LE ROY KASER

Lyrics by

JOHNSON AND KASER

Music by

FREDERICK G. JOHNSON

Original Dance-Steps by

CLARA ELIZABETH WHIPS

Containing full stage business, action on songs,
dance-steps, diagram of seating arrangement,
make-up and cuts suggesting costume

*To be used in connection with
the regular score*

Price, \$1.00

(In U. S. A.)

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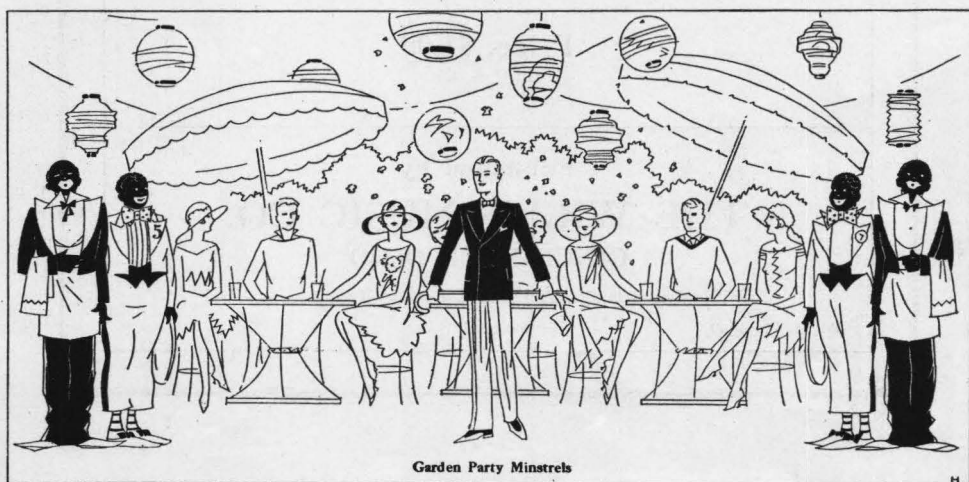
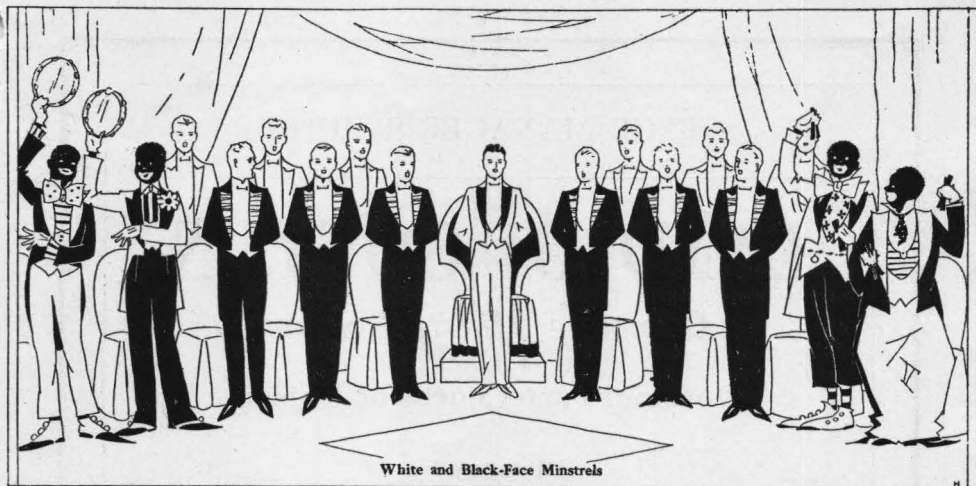
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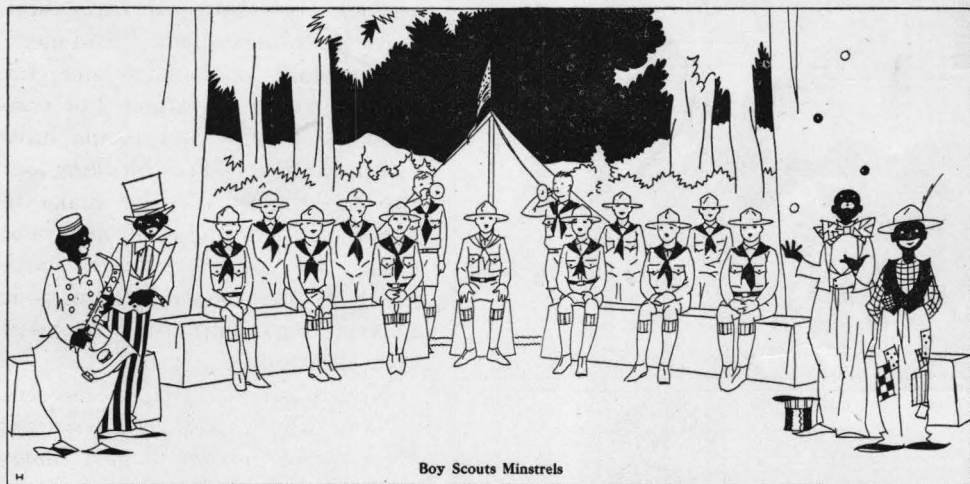
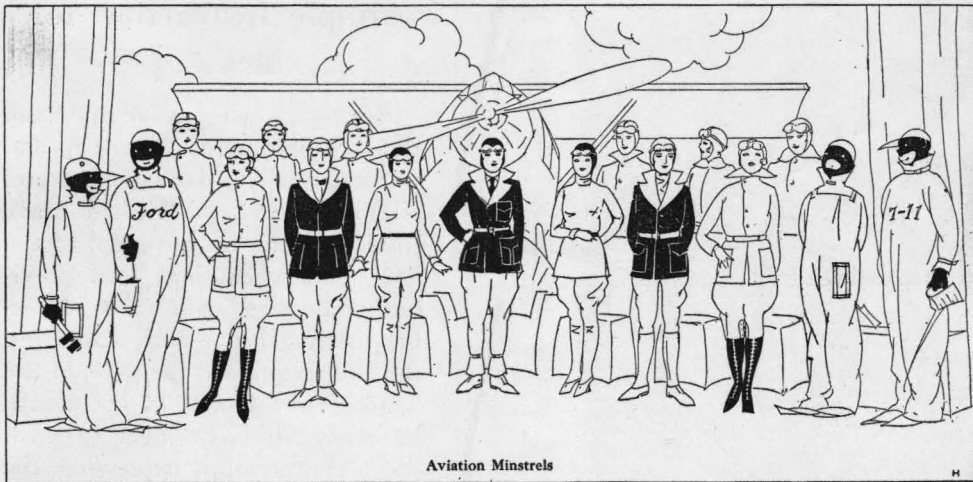
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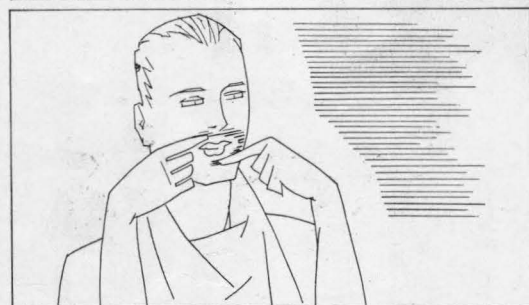
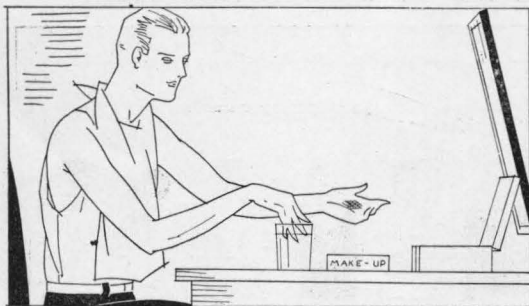
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DIFFERENT SETTINGS IN WHICH THIS PIECE CAN BE PERFORMED.



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Simple Instruction for Make-Up

Before applying make-up, wash the face thoroughly with soap and water to remove all traces of natural oil. Squeeze a little Minstrel Black from the tube on the palm of the left hand which has been previously dampened with water. Moisten the finger tips with water and rub the cream into the palm of the hand. First, block out the mouth by using the fore-finger of each hand. For a happy expression, the corners of the mouth should be turned up. For sad expression, turn the corners down. "End men" are usually comedians and the mouth should be large. For contrast, balance of cast should have small mouths. After blocking out the mouth, spread the make-up evenly all over the face, neck and ears. Develop the use of both hands in spreading the cream as it is very important that *no white spots* are visible.

Now wash your hands and put on the wig. *Most minstrels use black gloves for the hands; some, however, just blacken the hands up to above the wrists and remove the black from the palms of the hands with a damp rag.*

"Miner's Minstrel Black," an improved make-up for black-face work is not only harmless but actually beneficial to the skin. It washes off with soap and water. Made in three shades, black, light creole, and dark creole. Price, small tube enough for 8 faces, 20 cents; large, sufficient for 20 make-ups, 50 cents. Write to Estate H. C. Miner, 12 E. 12th Street, New York, N. Y.

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To be used in connection with the regular score
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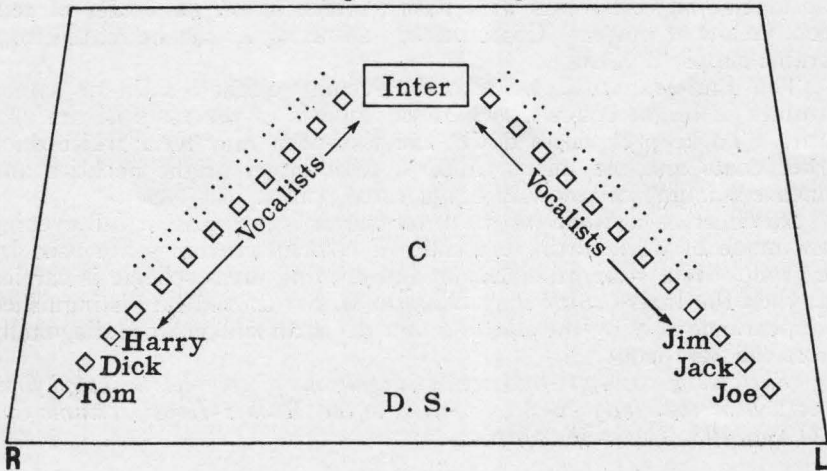
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Diagram of Stage



ABBREVIATIONS

R. and L. mean stage right and left, R. being the actor's right as he faces the audience. C. means center. Down-stage, towards the footlights; up-stage, away from footlights. Inter., Interlocutor.

CAST

Any number of performers may be used. Assign the End-Men rôles to the best six comedians, regardless of their vocal ability. Of these six, the best two should have the rôles of Tom and Joe. If any End-Man is unequal to the song assigned him, the musical numbers may be re-assigned to meet conditions.

Choose the best of your singers for the other solos, assigning them according to the individual ability. The chorus need not be made up of trained vocalists, but should not contain "dummies." All of the ensemble numbers can be sung by the average chorus of untrained voices when

necessary. It is better to have a small group of active singers than to pad the stage with drones. Every performer must do his bit in the show, even if it be only to swell the volume of the ensemble choruses.

STAGE SETTING

Great latitude can be taken in the matter of scenery. An attractive palace set is always good, or any novelty setting may be adopted, according to what scenery is available and to the taste of the producers. A cyclorama drop may be used effectively. If finances permit, it may be desirable to use a rented stage setting, though this is by no means essential. Addresses of scenic houses who cater to the amateur trade may be found in any theatrical magazine.

COSTUMES

The question of costumes, like that of scenery, depends entirely upon the taste of the producers. Where economy is required, it might be very practical to costume the entire group in tuxedos or evening dress. A bright splash of color at slight expense may be imparted by facing the coat lapels and vest fronts with flashy sateen in bright shades of red, green, yellow or purple. Costumes in various styles can be rented from costume supply houses.

The End-Men may wear misfit evening clothes, satin or sateen costumes in bright colors or whatever appeals to the taste of the producers. To keep expenses down, the End-Men may wear white duck barber coats and old misfit trousers, with large, bright neckties and immense standing collars with exaggerated points.

An effective costume for the Interlocutor is a tuxedo or full evening dress made of white satin, especially if colorful costumes are used by the group. If a straight tuxedo or full evening dress scheme is carried out, then the Interlocutor may conform with this and be distinguished in appearance only by the addition of a red satin ribbon worn diagonally across the shirt front.

(Sketches of costumes and scenic-suggestions of complete minstrel first-parts will be cheerfully given by writing to the Hooker-Howe Costume Co., P. O. Box 705, Haverhill, Mass.)

MAKE-UP

It is now customary for the End-Men only to appear in blackface. Some producers, however, prefer to stage an all blackface show, and there is, of course, no objection to this.

Do not attempt to make your own burnt-cork. It involves a great deal of work and the result is never satisfactory. The professional minstrel black or prepared burnt-cork is inexpensive and easily handled. The blackface comedian is never made up with the black close to the lips, but a generous margin of flesh is left exposed all around the mouth to give a comedy effect. Leave the mouth the natural color. Never redden the lips for a blackface make-up. Be sure that the ears and neck are entirely covered with the black, so that no flesh spots are exposed when the make-up is complete.

It is generally as cheap to buy minstrel wigs as it is to rent them. A cheap quality wig, selling at 35 to 50 cents each, answers the purpose unless it is to be used a great deal.

The other members of the troupe should always have their faces touched up with enough coloring to overcome the bleaching effects of stage lighting. If not, they will look pallid and unhealthy, which is sure to detract from your show.

Minstrel black, minstrel wigs, etc., can be obtained from the numerous theatrical supply houses which cater to amateurs.

MODEL PROGRAM

(Note: This form may be followed in preparing your program. Instead of the "dummy" names used in this model, actual names of performers should be used in all instances.)

LEXINGTON HIGH SCHOOL

Presents

LAND O' COTTON MINSTRELS

with the following

Cast of Entertainers

MASTER OF CEREMONIES.....Mr. William White

COMEDIANS.....Messrs. Tom Cook, Dick Hawkins, Harry Richards, Jim Dunning, Jack Nelson and Joe McDonald

VOCALISTS.....Messrs. George Cochran, Geoffrey Harris, Wilbur Sullivan, Arthur Van Dyne, Chauncey Kendall, Patterson Jones, Martin K. DeWitt, Hugh Rutherford, Franklin Green, Rand Carter, Elmer B. Evans and Jerry Hollister

Musical Program

Overture.....Sam Oppenheim and His Orchestra

Opening Chorus.....Entire Company

Carry Me Back to Tennessee.....Dick Hawkins

When You Make My Dreams Come True..George Cochran

Hushabye-Baby Blues.....Jack Nelson

My Gallant Crew (Pinafore)..William White and Company

Fireman, Save My Child!....Tom Cook and Joe McDonald

Always the Same Old Pal.....Geoffrey Harris

Some Close Harmony.....Land o' Cotton Quartet

(Messrs. Harris, Evans, Rutherford and Carter)

You're Gonna Wait a Long, Long Time....Harry Richards

Closing Chorus.....Entire Company

PROPERTY LIST

Slip-covers for all chairs.
Three tambourines.
Three sets of bones or clappers.
Two cigars or two sticks of chewing-gum.
Sailor hats for entire chorus.
Five firemen helmets.
Five raincoats.
Blanket.
Big rag doll (infant).
Big rag doll (adult).
Comedy nightgown and boudoir cap.

SUGGESTIONS

While this show has been outlined for the customary all-male company, it can easily be staged with a mixed cast, if desired. In this case the chorus will be made up of an even number of men and women singers, and a few of the songs will be assigned to women, in accordance with the talent at hand.

While the score has been planned to make it deserving of use by trained singers, a splendid performance may be rendered in unison all the way through. If so utilized, the producers may wish to omit Numbers 5 and 8 and substitute easily sung popular songs in their place. The producers are particularly cautioned not to listen to any advice from well-meaning friends for an expansion of the present musical program. The show, when confined to the score, is constructed for the right length of time, one hour, and its effectiveness will be impaired if it is extended to greater length.

If a full evening show is desired, a series of variety acts, novelty stunts, or a short one-act play may be prepared, to be used as an olio or second-part following an intermission. Two hours should be the outside of the entire program, including first-part, intermission and olio.

The entire dialogue of LAND O' COTTON should be learned verbatim and rehearsed thoroughly. It is never safe to change or improvise any dialogue. When this "faking" is attempted, the point of the joke is generally weakened and it is often lost entirely.

STRIVE FOR CLEAR DICTION. The director should insist that every rehearsal be made the subject for distinct articulation and the results will be fully justified in a finished performance. Nothing is more disappointing than to have a clever joke go flat because some comedian "mouths his words."

If you want to score a real hit, pay attention to details and guard against monotony. The little "wrinkles" as suggested in this guide for the presentation of the respective songs will hold the interest of your audience. Do not expect an audience, in this modern day, to be satisfied merely with a lot of songs and jokes. It is originality and smoothness of presentation that count.

Rehearse adequately, start your show on time, keep it moving along at a good pace and the results will prove that minstrelsy is one of the most practical and satisfying forms of amateur entertainment.

If you use an orchestra, don't overdo it. The average orchestra, even a good one, has a tendency to out-play the singing. It is by no means easy to conduct a large orchestra for accompaniments. Dance

orchestras in particular have difficulty in playing for singing, since they are accustomed to keeping strict and mechanical rhythm and in bringing out instrumental effects.

If your orchestra is in any degree an uncertain element it may be wise to use piano and strings, or even piano and first violin, on the solo passages. Many a good minstrel show has been staged with piano alone.

If you do use an orchestra, be sure to rehearse it thoroughly, not only the orchestra alone but in conjunction with the singers, so that everyone will know exactly "what's what" and, not be confused on the night of the show.

A word of warning. Please DO NOT attempt to put your orchestra on the stage. To do so is to court trouble, for if anything goes amiss, with the musicians back of the singers it is almost impossible to pull things together. The musical director should always lead from the orchestra pit, and that is where his instrumentalists should be.

All performers, comedians as well as vocalists, should remain motionless unless some certain action is called for. When a performer betrays restlessness or indifference the mood is communicated to the audience and the performance is bound to suffer.

Comedians should not be permitted to "clown" except where comic action is called for. Under no circumstances should the director tolerate any "funny business" during the singing of a ballad or when comedy is not in the plan.

Always be very sparing with encores. Too many encores always cause a slow and tiring show. Keep things moving, so the audience will not get a chance to feel bored. Undue repetition is bound to weary the spectators. It is customary to use only the first stanza of a song in a minstrel show, except in the case of featured comic songs. "One and two"—that is, one verse and refrain twice through—is the usual form of presentation for a song.

It is important to drill all the performers in maintaining a happy and interested expression. "Keep smiling" is an essential rule that generally needs to be repeated many times during rehearsals.

Do not try to rush your production through with inadequate rehearsing. Thoroughly learned, adequately rehearsed and intelligently presented, LAND O' COTTON may be depended upon to score an emphatic hit. But the performers must all do their share to help "put it over."

ACTION

No. 2

Opening Chorus

All are standing in place as curtain rises, except Ends. All stand erect and alert and sing with vigor and animation. Hit the first word with precision, and don't come straggling in. Ends enter briskly at point indicated in score, three from either side.

The Polly-Wolly-Doodle strain may be repeated for a dance by Ends, at conclusion of which they should be in place, each in front of his own chair.

Entrance of Ends—Polly-Wolly-Doodle Strain

Ends enter singly so as to introduce each individually to aud. First End enters from R. At the same time another End enters from

left. They move directly across stage to center front where they make a deep and elaborate bow to audience as they meet, removing hat and bowing low. The step used for entrance is an exaggerated cake-walk step. This consists of a leap or high jumping-step on each beat of the music. The body is bent backward as far as possible from the waist and the head thrown up as high as possible. The knees are drawn sharply upward on each step. The effectiveness of the cake-walk step depends on the exaggeration of the body bend, the height to which the knees come up and the manner of holding the head high. This is perhaps the oldest and most characteristic of all minstrel steps and if practiced until some real style is put into it, never fails to make a hit. Do not take the music too fast as you cannot get feet up high each time if you do so.

Detail of chorus from beginning of strain: "Oh I went down South for to see my Sal"—First two Ends enter, meet each other, and bow. "Sing Polly-Wolly-Doodle all the day":—First two Ends lock arms, and with backs to audience (but looking over shoulders) cake-walk to back of stage where they move to R. side in front of circle and clap hands in time to music for entrance of second couple which should follow on next strain.

"My Sal she am a spunky gal—sing Polly-Wolly-Doodle all the day":—Second two End-Men same as first two. They move to left side of stage and clap for the fifth and sixth End-Men.

"Farewell, farewell, farewell my fairy fay":—The entrance of the fifth and sixth should be fast and furious, even more so than the others. Save the two best "steppers" for this entrance. They should enter so fast that they do not bow when they meet.

"Oh I'm off to Louisiana for to see my Susie Anna":—They go round and round each other with same step. Make it fast and funny.

"Singing Polly-Wolly-Doodle all the day":—Catch hands quickly (backs to audience) cake-walk to position between other two couples and on "Day" all six bow deep to audience.

Repeat "Polly-Wolly-Doodle" strain:

All sing vigorously, and clap hands to music while Ends dance.

Ends form straight line across back of stage, facing audience, and in front of circle. They join hands across. In other words, No. 1 on R., puts R. hand on hip and catches with his L. hand the L. hand of No. 2 who gives his R. to catch the L. of No. 3 who gives his R. to catch the L. of No. 5 who gives his R. to catch the R. of No. 6, thus enabling No. 6 to put his L. or outside hand on his hip.

In this straight line position, dance forward so as to end strain directly facing audience at front center.

Detail of dance:

"Oh I":—Stand still, weight on L. foot, ready to begin step on R.

"Went down South for to see my Sal sing":—8 High cake-walk steps forward. Raise knee high. Try to keep line straight and raise height of knees uniformly.

"Polly-Wolly-Doodle all the day my":—Lean forward with body, and raise feet behind—8 kicks. This is the exact opposite of the cake-walk and is used for contrast.

"Sal she am a spunky gal sing":—8 cake-walk steps.

"Polly-Wolly-Doodle all the day":—8 steps leaning forward and kicking foot backwards.

"Farewell, farewell fare-":—8 little slides to L. Keep feet on ground, bodies erect, but relaxed and line straight.

"Well my fairy fay, Oh I'm":—8 slides back to place.

"Off to Louisiana for to see my Susie Anna singing":—8 cake-walk steps forward.

"Polly-Wolly-Doodle all the day":—8 steps, leaning forward, and kicking backward. End with jump and feet together.

On *Allegretto* chords, drop hands and slide apart so as to have more room, but remain in straight line.

Con spirito: Circle divides in center; those on R. face L. and march to L. with 16 marching steps. Those on L. face R. and march R. with same No. Inter. remains in place. This takes place on "These little tunes were all the craze in the days of long ago." On next 16 counts, all turn and march back to place. Be sure to continue singing while marching. Everybody should be back in place by "Now we've."

End-Men meanwhile do the following sequence:

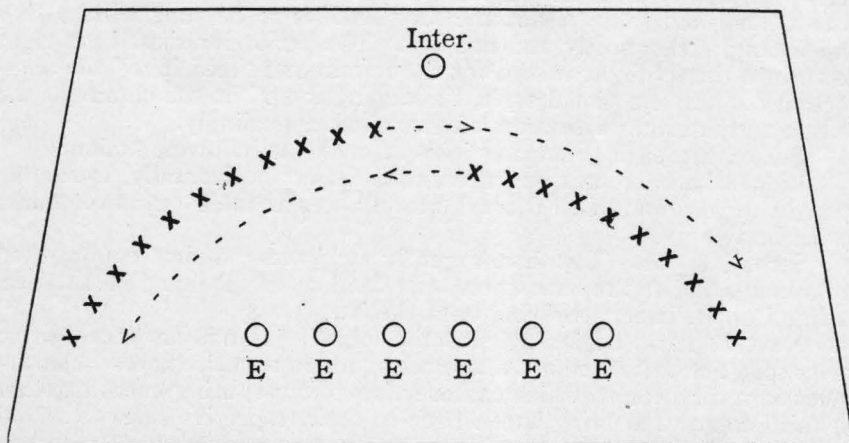
"These little tunes were all the craze":—Slide foot forward alternately, toe up, and heel to ground. Do this 8 times.

"In the days of long ago":—Turn around twice to your R. with 8 steps.

"These little bits were sure nuf hits in an":—8 slides of foot forward.

"Old-time minstrel show":—2 turns in place with 8 steps.

This is the way it looks:



"Now we've a lot of brand new things":—End-Men move to seats with exaggerated cake-walk step and stand in front of chairs where they sing with chorus and proceed with business as rest of chorus. They are thus in place and ready for the "Gentlemen Be Seated," which comes at the end of this number.

Be sure that your End-Men practice these steps until they become perfectly automatic and the entire attention can be given to the spirit of the dance. This number is a sure hit if done with skill, accuracy, and vim.

The final strain (These little tunes, etc.) is sung spiritedly, the entire company doing a mark-time step, with military precision and snap. On first "happy to be with you," all raise right hand enthusiastically

aloft on "you," and on final "you" the other hand is raised and both hands are quivered. This gesture is upward, but is addressed to audience; singers all looking right into audience and smiling happily. Observe the leader and make a sharp and sudden cut-off at signal. This wind-up must be a hurrah, slam-bang affair. Do it right, and the audience is yours from now on.

Don't slow the show by taking an encore unless obliged to. In the latter case, music should pick up just before applause has died out. Music for encore starts on two bars of allegretto following Polly-Wolly-Doodle, for final strain, sung just as before.

INTER. must wait until applause has died out sufficiently to be heard before announcing, "Gentlemen (or Company), be seated." Orchestra or piano promptly plays final chord of number again, and entire company sit. This move must be timed carefully, to be machine-like and not ragged. Watch out for a second outburst of applause which sometimes occurs at this point.

No. 3 "Carry Me Back to Tennessee"

This follows right on the heels of the Opening Chorus, to set a smart pace for the show, and must be done well. Soloist uses a few dance-steps, which may be "faked," to fill in the eight bars of introduction. Cut out the "jazz" treatment as soon as introduction has been given, for this is essentially a sentimental end song. The introduction is fast, loud and snappy, but the song itself is to be sung with pathos and feeling, rather softly and not fast. The performer should get right down into the footlight trough for the refrain and "feed it to" the audience in his best emotional style, "whooping it up" at the climax of the refrain and finishing with arms outstretched, appealingly.

For repeat, entire company joins in, with the following action:

First 8 bars—Hands on knees, raise fingers horizontally, extending straight forward, and curl them down on knees at the count; two counts to the bar.

Second 8 bars—Tap hands gently on knees on first count; then cross hands and tap reverse knees on second count (R. hand on L. knee, L. hand on R. knee); two counts to the bar.

Next 12 bars (beginning "All the folks")—Hands on knees, bring knees together on first count, and cross hands to opposite knees; separate knees on second count, which causes wrists to cross; bring knees together on third count, and bring hands back to their respective sides (R. hand on R. knee, L. hand on L. knee); separate knees on fourth count. Count is still two counts to the bar, thus taking two bars to complete this figure.

Finish with repetition of first figure, using this movement five times so that action finishes sharply with "—see."

For encore, one refrain, as ensemble. The above may be repeated, chorus singing very softly this time and breaking off after "have a jubilee," so that soloist will sing alone "And when she walks by my side they'll holler 'Here comes the bride!'" All join in for final line.

Simple clog sequence for repeat on refrain. If singer cannot dance this number let him stand to one side and sing while one or several dancers perform this number. The steps are easy but the most typical of this style of dancing.

"It seemed":—Stand still weight on L. foot.

"To":—Rattle part of "3" (explanation follows).

"Carry me back to Tennessee in mammy's":—Three "3s" with 2 stamps.

Explanation

A "3," the simplest of all clog steps, consists of a brush forward with the ball of the foot, then a strike back, then a change of weight. The change of weight always occurs on the accented beats of the measure with the brush forward and strike back on the "and" counts. The brush forward and strike back is known as the "rattle" and always begins on the notes preceding the 1st measure of the clog. Keep the feet close together and the legs relaxed. In the rattle, be sure to make 2 distinct and even sounds. To explain this clearly: With weight on L. foot brush R. forward, and strike back, then jump over onto R. foot. The arms hang relaxed at sides.

"See":—Do three "3s" and 2 stamps, then do three more "3s" and 2 more stamps.

"Arms I seemed to be, now there is":—Three "3s" and 2 stamps repeated; at the same time making a complete turn around to the R.

"Somebody there I want to see I know that":—Three "3s" and 2 stamps repeated, facing forward.

"She has not forgotten me":—Three "3s" and 2 stamps repeated, turning around.

"All the":—Beginning with the R. leg extended straight to the side, cut L. leg to side and hop on R. (counts 1 and 2). Cut R. leg out to side and hop on L. (counts 3 and 4).

"Folks in town will":—Three rapid cut steps, cut L. (count 1), cut R. (count 2) cut L. (count 3) hop again on R. foot with L. extended (count 4). This gets you ready to begin sequence with cut to other side.

"Gather around, then we'll have a jubilee":—Repeat above 2 measure sequence, alternating sides.

"And when she":—Rattle for "3" sequence as at first.

"Walks by my side they'll holler, here comes the bride oh":—Three "3s" and 2 stamps, then this repeated.

"Carry me back to Tennessee":—Three "3s" and 2 stamps repeated, turning around and ending, facing audience.

No. 4 "When You Make My Dreams Come True"

This is to be sung in straight ballad style, and calls for no special action. One-and-two presentation is recommended. On repeat of refrain, company joins in softly and drops out after rainbow hue, leaving soloist to sing alone "They fade away, but some day they'll stay." All join in for final line. Soloist takes low ending the first time, and high ending on repeat. If, however, he cannot reach the F effectively, the low ending may be used both times. In the latter case the entire company will, of course, take the low ending.

No. 5 "Hushabye—Baby Blues"

Number Two was an Al Jolson type of song. This one suggests at once the manner of Eddie Cantor. It is quick, snappy and energetic, and calls for the type of soloist who is bubbling over with "pep" and

nervous energy. Jump right into it from the very first note, using snappy dance-steps and enthusiastic action for introduction and vamp. Don't bother so much about getting the tune just right. In fact a performer who can't sing a note can "get over" nicely with this song. The big idea is to sing it loudly and clearly, and put action into it, and not fumble the rhythm, which is a bit tricky in the refrain.

Take it one-and-two, and you may be pretty certain that if it is done right the audience will demand more, which enables you to oblige with a one-and-one encore.

Action for repeat on refrain, all singing:

First seven bars—With arms folded, as if holding an infant, sway left on first bar, right on second bar, etc., one sway to the bar.

Eighth bar—Sit erect, hands relaxed naturally in lap.

Ninth bar—Left hand raised alertly to ear, as if listening; hold it for tenth bar.

Eleventh and twelfth bar—Repeat but with right hand.

Thirteenth to sixteenth bars—Repeat, same as ninth to twelfth.

Seventeenth to twenty-eighth bars—Hands relaxed in lap, head forward, eyes closed, as if asleep in chair. Ensemble stops singing, letting soloist take catch-lines alone.

Twenty-ninth and thirtieth bars—Resume singing. Arms folded, side sway, similar to first figure but in double time, two sways to the bar, making it snappy.

Thirty-first and thirty-second bar (finish)—All sit erect and sing the final "b-l-u-e-s" right at the audience. Finish with a bang.

For encore, soloist gives second stanza, then go into refrain as an ensemble, using same action as above, but soloist takes second catch-line this time. End-men may work up comedy business for this ensemble repeat, with "baby cry," milk bottle, etc., to get laughs. N.B. Whatever comedy business is used here or anywhere else in the show must be prearranged with the knowledge of the soloist. Impromptu clowning often gets the soloist rattled, since he does not know what is causing the laughs, and may even cause a complete breakdown. *It is emphatically to be avoided.*

No. 6

"My Gallant Crew"

When practicable, use Interlocutor as soloist on this number; but any other vocalist may be used when necessary. This is a real singing number, a musicianly selection, and must be done in tip-top style. Promptly when number is announced, Soloist whips out an old-style admiral's hat and places it on his head, and comes forward. At the same time all others put on sailor hats of the "pancake" type. (These may be rented from a costume house, or paper ones may be had from a novelty party hat supply house.) At last stroke of introduction, all rise smartly.

Soloist sings toward audience, of course, though he is supposed to be addressing sailors. His manner is hale and hearty and must carry considerable dignity and self-assurance. Chorus are all brisk and alert, in military style. Get as much of the atmosphere of the operetta "Pinafore" as possible into this number. Soloist's part calls for no special action. Chorus action:

On "Sir, good morning," smart right-hand salute; old-style salute, elbow straight out at side, forearm horizontal, back of fingertips against forehead. Snap down sharply after response.

On "Quite well, and you, sir?" Same as above.

On "You do us proud, sir." Same as above.

Action on next strain is a modification of marking time. Left foot only is used, on first count of each bar. Standing very erectly, at attention, raise left knee as far as possible without taking toe off floor. Bring heel down on first count, being careful to do it noiselessly. Lift on second count, preparatory to repeat. The responses must be sharp, crisp and very clearcut. Use this action as described, as far as the run, "He's never, never sick at sea."

For the final strain, "Then give three cheers," etc., continue the foot-action and raise arms sharply to a folded position. Hold forearms a bit away from the chest, and forward, to give a very smart and snappy effect. Halt footwork sharply on 6th from last bar and raise right hand to brisk salute as before, dropping left arm to side. On the final "Pinafore," take hold of hat on "Pin—," raise hat smartly on "—a—," and wave it vigorously on "—fore."

N.B. End-men should work "straight" in this number, exactly like the choristers. Any blackface comedy action would be out of place. They may, however, use comedy misfit sailor hats instead of the regulation chorus hats, if desired.

Hornpipe

While an excellent effect might be obtained by using a large group of dancers and an additional strain of music, this would of course serve to lengthen the production. Hence it seems to be a better plan to introduce a small number of dancers—two, four, or six—and let them work while the song is in progress—and avoid lengthening the performance, merely serving to make this particular number more elaborate and effective. Let the chorus and soloist proceed with the number exactly as suggested while the dancing group enters and performs the following sequence. For convenience, the dance is arranged for 4 dancers.

The costume worn by the dancers might be white sailor suits—white trousers, middie blouses, and caps. Either boys or girls may be used; the following dance is appropriate for either.

Enter where solo begins "I am the captain of the Pinafore": Beginning at "am the," number your measures 1, 2, 3, etc.

- M. 1-8. Enter 2 dancers from each side. They enter with the "Hitching Trousers" step. This is step: Count 1 with R. foot raising L. behind hop on R., count 2. Hands are at waist line with R. hand in front, hand turned in; L. hand behind, palm turned out. On count 2, make little pull as though hitching up trousers. Step L., count 3, raising R. behind and putting L. hand in front palm in, and R. behind, palm out. On count 4, hop on L. Continue with this hitch step while crossing stage. End on count 4, measure 8, directly in front of Captain with backs to audience and salute him.
- M. 9-12. Turn and face audience and come forward toward audience in straight line. Use hitch step for this also.

- M. 13-16. The movement in these 4 measures must be big and free. Throwing arms straight out at shoulder height, slide to R. on R. foot and hop on R. foot 3 times. At same time, extend L. leg to L. side. Measure 14, slide to L. and extend R. Measure 15, slide to R. and extend L. Measure 16, slide to L. and extend R. Keep heads up. Make slide big and extend feet to entire length.
- M. 17-20. "Hauling anchor": On count 1, jump forward onto both feet with knees bent. The L. foot in behind and to the L. of the R. foot. The body faces L. Put hands to floor as though grasping rope. Hold this on count 2. On counts 3 and 4 pull up as though on rope. By end of count 4 weight of body has gone back over L. knee which bend while R. straightens. Stand erect. You are now ready for spring on next measure. Do not change sides on this step. The L. foot remains behind the R. and to the L. of it throughout. This step must be done energetically.
- M. 21-25. Since these measures are often taken with pauses for effect by many directors, and it is essential to put over words, dancers face (half face) captain and pantomime "What never" and pantomime listening to his replies.
- M. 26 27. Run to line across center front of stage. Be sure you have moved away from front during pantomime part as the audience must see Captain and chorus here.
- M. 28 29. Snatch off cap on 1st count and wave L. Count 1; weight on L. foot, put toe of R. to toe of L., and hop on L. Count 2; weight still on L., extend R., count 3, toe of R. again to toe of L., count 4, extend R. Continue this hop and extend throughout measure 29. Weight remains on L.
- M. 30 31. Weight on R. foot, touch toe of L. to toe of R. and hop (count 1) extend count 2 and continue "touch-extend."
- M. 32 33. Slide on R. on R. foot, and make complete turn to R., hopping each beat on R. foot, and with L. extended out behind.
- M. 34 35. Slide to L. on L. foot, and hop 8 times with R. extended behind, and making a complete turn to L.
- M. 36. 3 step turn to R.-R.-L.-R. and face forward for salute on count 4.
- M. 37-40. Hold salute to end of music and run quickly from stage.

No. 7 "Fireman, Save My Child!"

End-man who sings the girl part puts on over his regular costume, as soon as he gets off-stage (see cue in score), a woman's nightgown and a boudoir cap. End-man who sings man part puts on raincoat and fireman's helmet, and carries fire-axe. As music starts the other four End-men exeunt and put on raincoats and fire helmets and assemble in a group off-stage, either R. or L., with blanket, to enter at cue. A big

rag doll or dummy is rigged in flies overhead so it can be released to fall at cue. N.B.—If scenic facilities do not permit this, doll can be thrown high from the wings from floor level.

"She" dashes on excitedly just in time to sing first stanza in frenzied, mock-melodramatic manner. "He" dashes on from other side, just in time for response, which is also done in burlesque heroic style. Choral responses are fast and snappy. Action of two soloists is to be worked up according to their own ideas. The idea of words is of course to be pantomimed in as realistic a manner as possible.

In fifth stanza, music stops short just before glissando, four other End-men come clattering on breathlessly with blanket, which they hold each by a corner, and doll falls into blanket. Having "saved the child," they dash out.

If encore is demanded, repeat the action of fifth stanza, but this time use a rag dummy of a life-sized woman, and when it falls into the "net" the weight is apparently so great that all four "firemen" fall face forward into the net, which affords a grand chance for a few seconds of good, fast rough-house.

After the number, End-man who is to pick up dialogue remains on stage, discarding the extra garments as he goes into dialogue with Interlocutor. Other Ends all exeunt and discard extra garments, then re-enter quietly and take their seats.

No. 8 "Always the Same Old Pal"

This is your feature ballad, so assign it to a real vocalist, one who can handle this type of song in first-class style. It verges on the "sob ballad" in mood and will stand considerable sentiment in rendition. If you have a "whispering tenor," this is his dish.

The most effective presentation will generally be "one and two." Soloist sings first stanza and refrain, with all available sincerity and impression of repressed emotion. On repeat all join in, singing it in quiet and crooning style, as mellowly as possible. All drop out after "seems to shine," leaving next line for soloist alone, then finishing in mellow fullness, "to bless you, sweet Mother Mine."

For encore, refrain only, once through, either solo or ensemble.

No. 9 "Some Close Harmony"

This is a straight quartet number, though in the case of a big choral production it can be handled as an ensemble if preferred. Use your best balanced four voices for this, regardless of whether you include soloists, choristers or End-men. Of course they must be sure-fire harmony singers. You are too near the finish of the show now to run the risk of any bad breaks.

"Old Gray Mare" strain is sung brightly and with animation.

"Grandfather's Clock" is slow and dignified. The use of bones or clappers is worked into this for the clock ticks; see score.

"Levee Song" offers close harmony at its best. Boys, go to them barbershop chords! Work hard on that unexpected blue chord and resolution at finish of strain and get it down fine. It's a humdinger.

"Jingle Bells" is not as tricky as it looks in the score. A little rehearsing will smooth it out, and it will prove very flashy. Tapping

the rhythm with 3-inch wire nails on glasses placed behind or beside the chairs by members not singing will prove very effective on chorus. This overlapping treatment of quartet stuff always sounds like a million dollars to the audience. Use tambos on refrain, in same manner as bones a while back.

"Annie Rooney" is built up in the always effective steam-calliope treatment. Develop it into a rousing finish, being careful to keep the afterbeat voices subdued, so that the solo part will stand out clearly. Work this up so that it apparently is the climax of the selection. Then slide easily and surely into the surprise tag, which is calculated to knock the customers right out of their seats.

Annie Rooney Encore Sequence

This may be used by all the quartet or by one or two. It works best as an encore. Omit the surprise tag if used as encore.

- M. 1 2. Quartet faces forward arms across shoulders.
 Count 1: Step on R. to R.
 Count 2: Step L. behind R. and to L.
 Count 3: Step on R. to R.
 Count 1: Step on L. behind R.
 Count 2: Step R. to R.
 Count 3: Hold weight on R. foot with L. pointed to L.
- M. 3 4. Count 1: Step on L. to L.
 Count 2: Step R. behind L. and to R.
 Count 3: Step on L. to L.
 Count 1: Step on R. behind L.
 Count 2: Step L. to L.
 Count 3: Hold weight on L. foot with R. pointed to R.
- M. 5-8. Repeat 1-4.
- M. 9-16. Waltz clog facing forward.
 A waltz clog is what is known as a "5."
 A "5" is simply a step, then a "3," then another step.
 To analyse:
 With weight on L. step onto R.—"1."
 Rattle—brush out with L. "2."
 Strike back with L. "3."
 Change weight to L. "4."
 Change weight to R. "5."
 The "1" comes on count 1 of each measure.
 The "2-3-4" (which go to make up the "3") comes on count 2 of each measure.
 The "5" comes on count 3.
 That sounds complicated but try it with your feet and see how easy it is.
- M. 17. Slide forward diagonally R. with R. and swing L. forward and to R.
- M. 18. Step over onto L. (count 1).
 Bring R. up behind L. and balance back on it (count 2).
 Step forward onto L. (count 3).
- M. 19-20. Step back with R. to R. and drag L. up to it.
 Repeat this for measure 20.

- M. 21-24. Repeat sequence of measure 17-20 only on other side.
M. 25-32. Waltz clog turning around to own R. and ending facing forward.

For encore, start with "Annie Rooney." For second encore, use the tag only.

No. 10 "You're Gonna Wait a Long, Long Time"

This is the featured comic number, and is a slow talking song of the type made famous by Bert Williams. Use your best comedian on this. He need not be able to sing. The music should be merely a background for the words. Keep the accompaniment soft and unobtrusive.

Make the rendition "one and two," company joining in on the repeat, which is given briskly, and dropping out for the punch line, as in previous numbers.

Encore is "one and one," going right into ensemble refrain after second stanza solo, and company dropping out for punch line.

No. 11 Closing Chorus

All rise promptly as music starts and stand alertly at attention. Make it smart and snappy. Action on first strain is a slight side sway, one to the bar. Sway to L. on "She's," to R. on "my," etc. Finishing strain, hold erect on "—heart."

Action for second strain is two counts to the bar. With body erect and shoulders well back, keep weight on balls of feet. Bend knees a bit to take heels clear of floor, then straighten knees. This "dip" is entirely a leg motion; body is motionless from hips up. Make this a smooth foot rhythm and not a jerky body motion. Forearms are horizontal and hands open naturally, toward audience. Move hands to L. on first count and to R. on second count. The effect is of gently keeping time with hands.

Finishing strain, hold erect and at attention on "—see."

For third strain, mark time smartly, as described for Song No. 5, for first 16 bars.

Then regulation mark time for 8 bars, last step being on "show." This gives a crescendo effect to the action.

Then stand at attention—erect, vigorous, smiling—and "give 'em everything" in singing the final words. Hold the picture motionless and build up with crescendo and gradual retard.

On "time," swing R. hand forward and well aloft. (Hold it up.)

On "to," swing L. hand forward and well aloft. (Hold it up.)

On "go," twinkle the fingers, with rapid wrist vibration, as a sort of farewell salute.

Bring down curtain before musical flourish is completed; do not wait until music is over. For a finished production this is important.

